THE NEWS LETTER

OF THE COLLEGE ENGLISH ASSOCIATION

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ourses in ontemporary Literature

n his now many times quoted nmunication to the October *os Letter*, Dr. Canby deprecates establishment in colleges of rses in contemporary literature, ning as one of his reasons "that very large majority of teachers not sufficiently in the atmos- re of the writing world to in- pret and discriminate in any nitive way." In the current *os Letter* (February) Dr. anth Brooks refers to, and so ngs again to mind, I. R. Rich- s' *Practical Criticism* and the mal light it sheds on student in- acity to "interpret and discrim- te" anywhere.

With certain reservations, most us are ready to concede the th of both indictments, even to engthen them. Many college chers are ignorant of and in- erent to contemporary writing. ny students, even many English jors, end their college careers hout having increased by a jot ir ability to distinguish unlabel- excellence. That much, all Eng- teachers admit. What at least of them is willing to admit ther is that of two conditions ned above, the second is a corol- y of the first.

The present-day college teacher, he left his student days behind so much as ten or fifteen years , will have had usually no rse work in college dealing h the writing of his contempor- es. The earlier he decided on cialization in English, the more tain it is that he will have had e. During his seven years of demic work, and certainly in his duate years, he had scant time reflective reading unconnected h his course work or his disser- ion. His directed accquaintance h literature during those years with the literature of the past. itself, this, of course, is no fortune. Studying *Richard II* n experience greater than that studying any contemporary ; restudying it is, still, a great- xperience. *Paradise Lost* dwarfs *e Waste Land*. But though it be nted that in the content of his ding the student may have prof- by his exclusions, in his ap- ach to reading he is likely to e lost heavily. What he lost, or he best what he weakened, was habit of independent judgment. m *Beownlf* to William Watson, m Malory to Thomas Hardy, his h was charted for him. By way survey courses and histories of rature, he usually learned what should think about a writer be- e he had more than a nodding uaintance with the writer him- . He might accept the present- estimate, he might revolt from ut in neither instance was it ired of him to act except under the influence of earlier critics. His undirected judgments were applied to details, not to body and content of an author's creation. And since criticism is labor and when turned upon the great, has even sometimes the aspect of impertinence, his voluntary excursions into it were likely to be few. On the other hand, his opportunities for echoing were many. And while it did not happen every time, perhaps not most times, still much too frequently it did happen that the continuous opportunity to echo produced not only echoes but an echoer.

But with books about which the battle is still being waged, mere echoing is insufficient. At the lowest, there must be choice of what to echo. Left to himself with a contemporary novel, poem, biography, a student reads in the light of what the writer says instead of what has been said about him. He has room to make mistakes, without which room decisions lose their meaning.

Courses in contemporary writing —it is hardly worth saying it— should not be to the exclusion of courses dealing with the magnificences of English literature. The two are not in competition. They serve different ends, as different and yet as necessary to each other as are the laboratory and the field trip to students of botany. With the freer use of field trips into the present, the approach to literature of the next generation of English teachers should be less stilted, less sycophantic, than it now too often is. Granted that there will be bad times along the way, fumblings and vacillations. The place contemporary literature should hold is as yet dimly seen. But bad times, in themselves, are not discouragements. They have so far been the prologues to every successful change in the content of college courses. Every newcomer into the curriculum has entered stumbling.

Edith Ronald Mirrielees
Stanford University.

Gutenberg celebration medal issued in 1900 by Robert Hoe

The selection of 1940 as the anniversary of the birth of printing from movable types is determined by precedent and repetition. Neither the inventor of type nor the city where it was first used is historically certain. But in 1540 a first centenary was observed in Wittenberg, and the fortieth year of each century since then has been generally chosen as the anniversary year, just as Gutenberg has been accepted as representing the several pioneer type-designers and printers of his time,— whose claims of priority may never be determined.

Second New England Meeting, April 19-20

Under the chairmanship of Professor H. H. Scudder of the University of New Hampshire, the New England group of CEA will hold its second meeting on April 19-20 at Simmons College in Boston.

A distinguished program has been arranged, beginning on Friday afternoon and running through Friday evening and Saturday morning. The speakers will include: Mr. I. A. Richards on literary criticism, Professor Howard Patch of Smith College on "Chaucer and Youth," Professor Winthrop Tilley of Connecticut University on "Basic English," and Professor George Sherburn of Harvard University on "Pope and the Poetic Method." There will also be two round-table discussions on the teaching of Freshman English and on the purpose and methods of the survey course; Dr. Ellsworth Barnard of Williams College will lead the first, and representatives from Dartmouth and Mount Holyoke College will take part in the second. The meeting on Saturday will close with discussion of policies and aims, and the election of permanent officers for this New England group.

Those who are teaching in colleges neighboring New England are cordially invited to attend this meeting.

F. Wylie Sypher
Simmons College.

Notice

Members interested in the possibility of a regional meeting in Virginia and the Carolinas will please communicate with Professor W. R. Richardson, College of William and Mary, Williamsburg, Va.

Special Instructors At Harvard

As an item of academic news, the recent establishment of five special instructorships in English composition at Harvard should be of more than passing interest. The position of writers within university walls has long been a theme for discussion and controversy. The literary world outside has wondered at the inability or unwillingness of English departments to recognize writers as on any sort of equality with scholars. The relation of composition teaching to the general customs of academic tenure and salary has raised troublesome problems.

The new instructorships at Harvard deal with these questions in a fresh way, whether better or worse than the prevailing way can hardly be determined until experience has brought in its evidence. The instructorships are to be held by young men who have shown promise in fiction, verse, criticism, or *belles lettres* in addition to or instead of professional scholarships. They may or may not hold advanced professional degrees. They may if they choose, and in general the choice is expected of them, carry only a fraction of the full teaching program, so that they can preserve time and energy to develop as writers. In order to hold his appointment, each of the special instructors must teach at least one section of the required freshman course in English composition. But the instructors will be eligible for more advanced courses in English composition or in literature if the English Department wishes to make use of them. The instructorships will extend over a total possible period of eight years, in two terms, the first consisting of a trial period of three annual appointments, the second of an uninterrupted five-year term, carrying faculty rank and paid on the same base salary scale as any other Faculty Instructor at Harvard. The new appointments carry a special title, Briggs-Copeland Instructorships, after LeBaron Russell Briggs and Charles Townsend Copeland, two of the most widely known teachers of composition at Harvard within recent generations.

A number of characteristics of this plan will be evident at once from the bare outline. It takes the problem of the training of freshmen with more than customary seriousness, by seeking to provide for the staff of the freshman course a nucleus of more mature and more specially gifted instructors than the freshman can often hope to encounter. It deals explicitly and in a new way, with the problem of the professional writer on an academic faculty. It recognizes the special needs and special teaching gifts of

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"If a man write a book let him say what he knows; I have guesses enough of my own."

Editorial

Newspapers have a greater influence upon the literary habits of college students than textbooks and classrooms and professorial precepts all added together. The newspaper has more opportunity, for one reason; and another is that it reaches into the mind of its reader at moments when he is his normal self, and not wearing an affected classroom personality, as one might don an academic gown. So it is a great pity that newspaper style is not as good as it might be!

There was a day when newspapers were stylists of sorts. The best of them trained reporters to write an English that for its purposes could hardly be bettered. It is not easy to write with unadulterated objectivity, for instance, as many great authors have discovered. Those novelists of our time who have acquired that rare skill were, in great majority, trained in the city-room. But today's newspapers are not maintaining the old standards, in that particular. The "by-line," or reporter's published signature, permits any degree of license. The reporter who writes under his own name is writing a better story according to present standards the more he emotionalizes; and young reporters using his style as a model are writing news stories today that would have shamed the printer's devils of yesterday.

A generation ago the dispatches of the Associated Press were models of simplicity, clarity and effectiveness. A glance at this morning's front page is as far as one need search for examples that must depress veteran AP rewrite men of the 'nineties. One first-column story begins "British warplanes were disclosed tonight to have carried"; and beside it in the first paragraph of another dispatch one finds "but it was reported to have resulted." Memory carries us back to Lincoln Steffens' quiet but scathing inquiry, "Who is this 'it' you've been interviewing?"

—o—

Peccavi, Mea Culpa

From Fordham University Father Donnelly writes us, "Had Aquinas written the Latin limerick as printed in the NEWS LETTER (March) the *Advocatus Diaboli* would have refused him canonization. *Vitarium* should be *Vitiorum; libidinus* should be *libidinis*. Why is the second line in brackets? I do not know the original, and I doubt the stated authorship. That particular stanza-form or something like it is found in medieval verses. I have not, however, books at hand to verify this statement. I am sure however of the corrections above."

We turn for comfort to a colleague who looks upon our Latin with the same kindly tolerance we enjoyed from another of his cloth some forty years ago. But we gain no comfort. "You'd better charge it to the printer's devil" he remarks. But he softens his reply by offering the following translation:

Let there be of my vices evacuation,
Of covetousness and lust extermination;
Of charity and patience,
Of humility and obedience
And of all virtues augmentation.

Incidentally, our only authority for the original and the alleged authorship is the London *Times*, which printed the stanza as a communication from the Rev. E. J. Pizeg, Wolkhampton Vicarage, Yelverton, England. There is left for us only an humble last word,— anyhow, the limerick is of ancient vintage.

—o—

Members are invited to use the NEWS LETTER more freely as a medium for the exchange of ideas and suggestions within the field of English teaching. Critical essays not more than 1000 words in length are also welcomed. Remember that "no souls are saved after twenty minutes."

—o—

More than 6000 copies of our next issue will be sent out to college English teachers. Contributors, including our advertisers, are requested to have manuscript in the hands of the editor not later than May 5.

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Contributors will be supplied with a generous number of copies of any issue *on request*, for distribution to friends. Many requests for back numbers are received from non-members, and are regretfully denied. The editor would be grateful for the return of any unwanted copies of nos. 1, 2, and 3 of vol. 1.

—o—

Survey Courses

My dear Editor:

My attention has been called to one or two recently published books intended, according to their publishers, for use in freshman survey courses in English literature. The range of these books is considerable — sometimes from Beowulf to Meredith; sometimes, more modestly, merely from Malory to Meredith. Because of the stretch of time, no one of them can devote more than a few pages to one writer, but every one I have seen is elaborately equipped with biographical notes and titles of publications.

I am not myself teaching a survey course and so resist, though with difficulty, the temptation to express an opinion, but I am hoping that this letter, if you find room for it, will draw forth opinions from others both about the books and about the courses for which they are published. The book is, naturally, no more than a consequence; its cause is the existence of the all-inclusive survey course. Is such a course useful to freshmen — or, indeed, to undergraduates? What is it intended to accomplish and what does it accomplish? Does it promote an interest in literature among students? Is there value in a student's knowing the time placing of an author or the titles of his works before he knows more than five pages of what that author wrote? Is the classwork in such a course in any danger of degenerating into biographical gossip? Is there danger of its leading students to believe that knowing-about is as good as knowing? So far as teachers can tell, does it encourage fuller reading? I hope for enlightenment.

Yours sincerely,
Edith Ronald Mirrielees
Stanford University

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"By Proper Instruction"

Almost every college catalogue presents certain reasons why Freshman English—in the strange company of physical education and sometimes of proved ability to swim — is frequently the only specifically required course; and most of us who teach it are aware that somehow this course has often failed to justify its unique position. Generally we have erred not so much because of over-organization and routine as because of our optimism and generosity. On the one hand, an increasingly large number of students have been exempt; and on the other, with the best of intentions, attempting to stuff an entire college education into freshman composition, we have too often produced merely "The big, buzzing, blooming confusion," ascribed to babyhood. We may take heart, however, from Harvard's recent reversal in trend and re-definition of intent.

Discussing "the problem of teaching English composition in the Freshman year," President Conant wrote in his Report of January 8, 1940, to the Board of Overseers, "It was decided that the need for this type of instruction was so manifest as to warrant raising the requirements in the entrance examinations for exemption from English A. As a result, seventy-one per cent of the current Freshman class is enrolled in this course as compared with fifty-eight per cent a year ago." After mentioning certain further technical changes, he continued: "The increased enrollment in English A brought about by the changed rules is a step forward, I believe, particularly in view of the reorganization of the course which has been in progres for several years . . . From all sides, academic and nonacademic, we hear complaints of the inability of the average Harvard graduate to write either correctly or fluently. Even those skeptics who question all educational procedures would probably grant that by proper instruction a student's command of written English may be increased. And that his command should be increased by prescribed work, except in cases of unusual ability, would seem to follow as a matter of course."

By proper instruction we may in one year increase a student's command of written English. But such a homely ideal is just too tame for some of us. Our student would write better if he could read better, and so we bring in remedial reading when it should be a prerequisite. There will be no time for him to study public speaking if he takes a technical course, and so we incorporate the art of oratory. Literary criticisms, political philosophy,, economic theory, this that, and everything, dependent upon our prejudices or the latest fad, is dragged in. To break the monotony of the course and the indifference of a class suffering from spring-fever or just plain indolence, we read from *A Shropshire Lad* for an hour. Such an hour may be a delight even if not a single member of the class is aroused to an interest in modern poetry;— at least, we can enjoy it ourselves. Indeed, the analysis of one of Housman's lyrics could make a valuable contribution to a student's understanding of the technique of composition. Any and all of these apparently extraneous matters may be employed by an inspired teacher to attain the intended end, the teaching of the art of writing, and, sadly enough, the best of us waste many an hour anyway. Yet we are either teaching the wrong subject or are academically dishonest, if we manipulate freshman composition so as to make its accidentally primary end the recruiting of majors in English Literature, the inculcating of favorite economic theories, or the endowing of the student with a complete liberal education before he falls into the hands of our uncultured colleagues. We have a specific task which is worthy of our best efforts and which need not be puffed up into something seemingly more glamorous.

The true task of freshman composition at Harvard and in every college, as I see it, is then simply to teach the art of writing, the technique of composition. Few assignments could be as demanding of a teacher; but, whatever be the means, for the teacher of composition the desired end is the teaching of a technique. The student should be given an adequate knowledge of grammar and rhetoric, no matter how acquired and even if quite innocently employed, and the average student would profit by familiarity with that unequally popular trinity of good composition, unity, coherence, and emphasis. In the instance, the end will justify whatever means have been successfully employed, if success be measured as the development of the student's ability to use this tool with skill, with sympathy, with discrimination, in the three years of college that remain for him and thereafter. Good composition must have essential goodness as well as technical goodness.

H. O. Werner
Bethany College

The Sand-Hogs Of Academia

One sometimes wonders which types of college teachers of literature do the greatest harm, or, more charitably, the least good; the exhibitionists, the teachers who treat flash-in-the-pan contemporaries as if they were Shakespeare, or the grubs and pedants who treat many of the dead as if they were polyps. The exhibitionist may be more dangerous in the long run, because in these conceitedly neurotic times one feels that no interest at all in reading is perhaps preferable to the cultivation of reading habits that lead only to the bogs of misinformation and despair. The dryasdust may, unfortunately, have nothing for the saltily curious, sanely inquiring undergraduate mind; his influence may be positively lethal. But he at least has not sown the seeds of the higher tabloidism; and it is far better to put students to sleep than to do that.

The exhibitionists we shall have with us always; and that would be partly to the good if only they could anchor their high animal spirits and hair-trigger enthusiasm to an honest feeling for books and things and persons that have never been known to trick men of taste and intelligence in any age. But human nature being what it is, the most that we can expect from the show-offs of academia is their inexhaustible capacity for wonderment in the presence of day after tomorrow's contributions to contemporaneity. Any hope we may entertain for the rehabilitation of college English departments must be placed in the scholars who, by and large, are preoccupied today with matters that were never the concern of men in ages past who gave their lives to things of the mind and spirit. Wittingly or not, through their activities and emphases, too many scholars today are saying that men like Dr. Johnson were biological mistakes. The practices of such scholars can only be construed as polite, woodenly academic gestures of contempt for writers into whose minds the thought of surrender to barbarism in any of its many forms could never enter.

If there were even partial assurance that the current over-emphasis upon quantitative research and boondoggling specialism is but a passing fad, that would be something. But, depressingly enough, the second chief concern of the literary scholar today is the reproduction of his kind. Even on undergraduate levels these scholars are usually thinking of Chaucer or Milton in terms of how their students who are planning to become teachers of English in high schools may best be able to anatomize these authors later on. They forget that they themselves, perhaps, turned from potentially more lucrative vocations because of their young passion for great literature. The one thing that an intending teacher of English should know is frequently the one thing that he has utterly failed to get from his English courses: how to tell a truly good book from a bad, and, having spotted it, read and cherish it for the best of reasons. Research specialists in the course of their teaching of literature to undergraduates often have nothing more to offer than tutelage in the kind of activity that has made them what they are. Teachers of out-and-out vocational or professional subjects command respect; the better ones, admiration; but the typical literary researchers (there are many honorable exceptions who are eminent literary historians and brilliant, soundly inspiring investigators) are pretentious sappers, hot for mathematical certainties and esthetic slide-rules. They press for categorical answers in a realm where merely to have such hankerings is a dead giveaway. The drill-sergeants now lord it over a domain from which in earlier times they were banned by the instincts of God and the decrees of man.

In fairness to hundreds of literary pick-and-shovel men, it should be noted that often they have no heart for procedures, methodologies, and objectives largely inappropriate to the subject-matter and essential nature of the humanities. They are sandhogs caught in the Doctoral tunnels. Many of them, however, are avidly in love with the spade, but usually lack even the ability to do the wrong things in the wrong places well.

Probably most college English teachers who gravitate toward research at the expense of more germane, more vitally important matters do so in an effort to forestall contempt from more respectable academic directions. The current sanctification of science has had much to do with the desuetude or barbarization of English departments. Desiring popularity, desiring at least to avoid the stigma currently attaching to their one-time profession, the English teachers have gone over brief-case and soul to the muddled humanitarians and smugly impersonal specialists in scientific and pseudo-scientific fields.

Other departments are continually rallying the English department to become one like them, but not exactly one with them. They are all for emulation, but are dead set against what they deem trespass. Paradoxically enough, if members of other departments would consent to allow teachers of English to toy with and occasionally track down matters that usually end up in the backyards of philosophy or economics, they would probably find themselves less called upon to inquire every now and then whether the English department is teaching English or ethics.

Besides having to resist the pressures of administrators and other departments, the college English teacher has plenty of student wants and demands to grapple with. Far too many college students in these days feel (also) that the teacher ought to be a grade-school mother to them. They expect him to be more interested in them than in his subject. In sub-basic English courses they will want light and leading on questions that even a Fowler or a Jespersen does not care to answer. They will want to learn how to write letters that will cinch $10,000 a year jobs in their first six months out. They will want material presented in such a definite, factual way that one classmate's notebook will be just as safe a shot to copy from as the next one's. (Teachers and students are supposed to know about the invention of printing, but both often display a queer disinclination to make some of the more elementary adjustments to it.) If they are asked to read an essay in *Harper's*, they will ask permission to cover seven or eight articles in one of the digest magazines, instead. They will be quietly contemptuous, if not audibly hostile, as you hint in your best *sotto* manner that a too early, too exclusive specialization may not work out to their advantage. Ten years later, however, they may reminisce bleakly when the introduction of some gadget makes it unnecessary for them to report to work, beginnning next Monday morning, and they find themselves adrift in a sort of Liberal Arts world.

What the teacher of English does for the student will never be something that can be measured, which is to say that both of them will get their rewards in heaven. The real test of an English teacher's functioning comes (as has been often, but not too often, observed) fifteen or twenty years from the time he last set eyes on the handful of his students who had some business being at college. If his good students will to the end of their days think of him, when at all, in terms of the split infinitive, he taught in water.

Since many English courses would, in cold justice, have to be dismissed as total losses but for the fact that students are occasionally required to buy a number of books in a good reprint series, we have often wondered whether the Editor of, say, Everyman's Library ever turned over in his mind the idea of sometime trying to obtain a writ of injunction against college English departments. A great many of them might not come off so well in court.

—John Abbot Clark
Michigan State College.

Freshman English Again

Freshman English is the one universal college requirement; and yet, by and large, it is the least satisfactory aspect of our work. The problem is compounded of what the freshmen bring, and what is most needful for them. Opinion on the first of these is generally discouraging, though we might remind ourselves occasionally that even Keats wrote none too well at seventeen. As to what is needful, many serious teachers have brought forward useful proposals, though here is no space to consider them.

The freshmen themselves offer complaints. Apart from a few schools which waive the first year requirement except for the deficient (thereby increasing the odium that attaches to English 1), the freshman has no choice. From the start he is classified, weeded out ruthlessly, given mass treatment, regarded without affection in the group, and placed all too often under inexperienced and incompetent instruction. This charge is general, it is true, and is perhaps more applicable to the larger schools and state universities; yet it is not wholly unwarranted.

The fact is that the teaching of freshman English is regarded with distaste by most trained teachers, largely because of the heavier load it involves; and that it is largely given over to graduate assistants, student readers, people primarily concerned with degree-getting, or to inexperienced persons just out of the graduate schools. Blunders are frequent. Some try to impress the neophytes with their newly-minted erudition. Some pulpitize, some flounder in public embarrassment, some pass on mutilated notes from graduate courses, some pour self-defensive scorn on their charges, some slight their teaching for thesis research; and many dash through bundles of themes with perfunctory attention and a stern application of arbitrary rulings, such as "one misspelled word per page means F."

I recall one instructor who drilled on the kings of Greece, another who kept freshmen with the Cavalier poets for a term, a third whose course in the Victorian novel turned out to be a duplication of a senior class which he was then following. Fortunately, there are also many ambitious and promising instructors.

Many institutions prescribe the syllabus, even to each assignment; others leave teachers to their own devices. When the course is too rigidly prescribed, fraternity files accumulate or shrewd students eke out funds by ghost writing. The incidence of cheating is as high in freshman English as anywhere. The instructor, often aware of these deceptions but unable to cope with them, is sometimes oppressed by a sense of farcical futility.

Text offerings, it is fair to say, have improved, though the bulky omnibus has its inconveniences, expanded as it is to illustrate every conceivable form of writing. In the twenties, essay anthologies tended to satirize conventional *mores;* in the thirties they struck the tentative proletariat note; in the forties they bid fair to increase the offerings in semantics and literature. At least the freshman has something to read, and that, as Johnson pointed out, is better than pausing overlong to decide what to read.

As I look back on my own distant, pre-war freshman English, two things appear to have been of most value: 1. Persistent and com-

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Freshman English Again

(Continued from page 3)

petent criticism of written work. I stress the adjectives, and include in them the larger elements of criticism of organization and logic. 2. The mental stimulation of comparative papers and discussion of essays of a solid sort, essays fitted to arouse the adolescent mind to some awareness of the world of intellect and its salutary disciplines. Some things were neglected — instruction in research procedures, acquaintance with the history and science of language, aid in the reading of poetry. But these may be conceived of as more specialized needs.

The freshman needs to learn how to read and write with reasonable efficiency, and, if he plans any professional life, with more than average efficiency. Diagnostic classification will not do the trick, nor will lectures solve the problem. As well teach swimming or violin by classification tests and lectures. Assignments should be made with some clarification of their purpose, and should be examined with the individual student's progress in mind. If he knows that his work is given perfunctory consideration, he will prepare it in the same spirit, or hire it done. The emphasis, as many investigators are now urging, must be on improved comprehension of the written word, and improved skill in communication. The freshman teacher may profitably examine the newer studies in these fields — I. A. Richards' recent researches into semantics — not to be converted nor to impose them on freshmen, but to enlarge his own comprehension of hs problem.

There is an old-fashioned but valid idea that something should happen to the student's mind in college. Here again perfunctory assignments and harassed, incomplete teachings are little short of dishonesty. Nor is this a matter of preachments or didactic pressures. On the contrary, it is nearer to the discipline of the sciences — a suspicion of first-blush impressionism, analysis of written evidence, tentative approaches to interpretation and the formulation of conclusions. Surely some approach to critical reading and expression may be made in the first year.

Freshman English should aim at the whole college language need, and might conceivably be divorced from the "English Department" and made a course for all college students. Specialized and advanced English has little place in the first year, though students with aptitude may be given an inkling of the whole field. There will always be, unfortunately, the backward student in need of elementary drill in mechanics and grammar, but even these need not be isolated from the living language. The tendency to introduce problems of philology, semantics, or the history of language into freshman work is debatable, their inclusion being surely a legitimate part of what the student reads, though exclusive emphasis on them is scarcely defensible in the first year. The fact that the budgetary problem always rears its head when any fair program of constructive teaching is proposed is not limited to the field of English, and the soundest approach is to demonstrate the primary need of the training offered. The central thing is always that the mastery of the mother tongue is of first-rank importance for any program of education. There need be no apology for the freshman English requirement.

Wilson O. Clough
University of Wyoming.

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Instructors at Harvard

(Continued from Page 1)

men of this sort by its provision for part-time work, by the qualifications for appointment, by the special title attached to the appointment. At the same time it seeks to give the new instructors as much regularity of status, in faculty terms, as is consistent with their particular role. It equates their length and conditions of tenure and their salary as closely as possible with their contemporaries in regular academic standing. It is an attempt by a university to be hospitable to writers during their critical younger years of development, to make use of their special gifts of teaching and of the stimulation which they can bring to the academic community, and at the same time to provide them with conditions of work which will as little as possible hamper or delay their progress as novelists, poets, or literary critics.

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